

MUSIC - UNIVERSITY OF TORONTO



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Indy, Vincent d'  
[Istar; arr.]  
Istar

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1909  
c.1  
MUSI



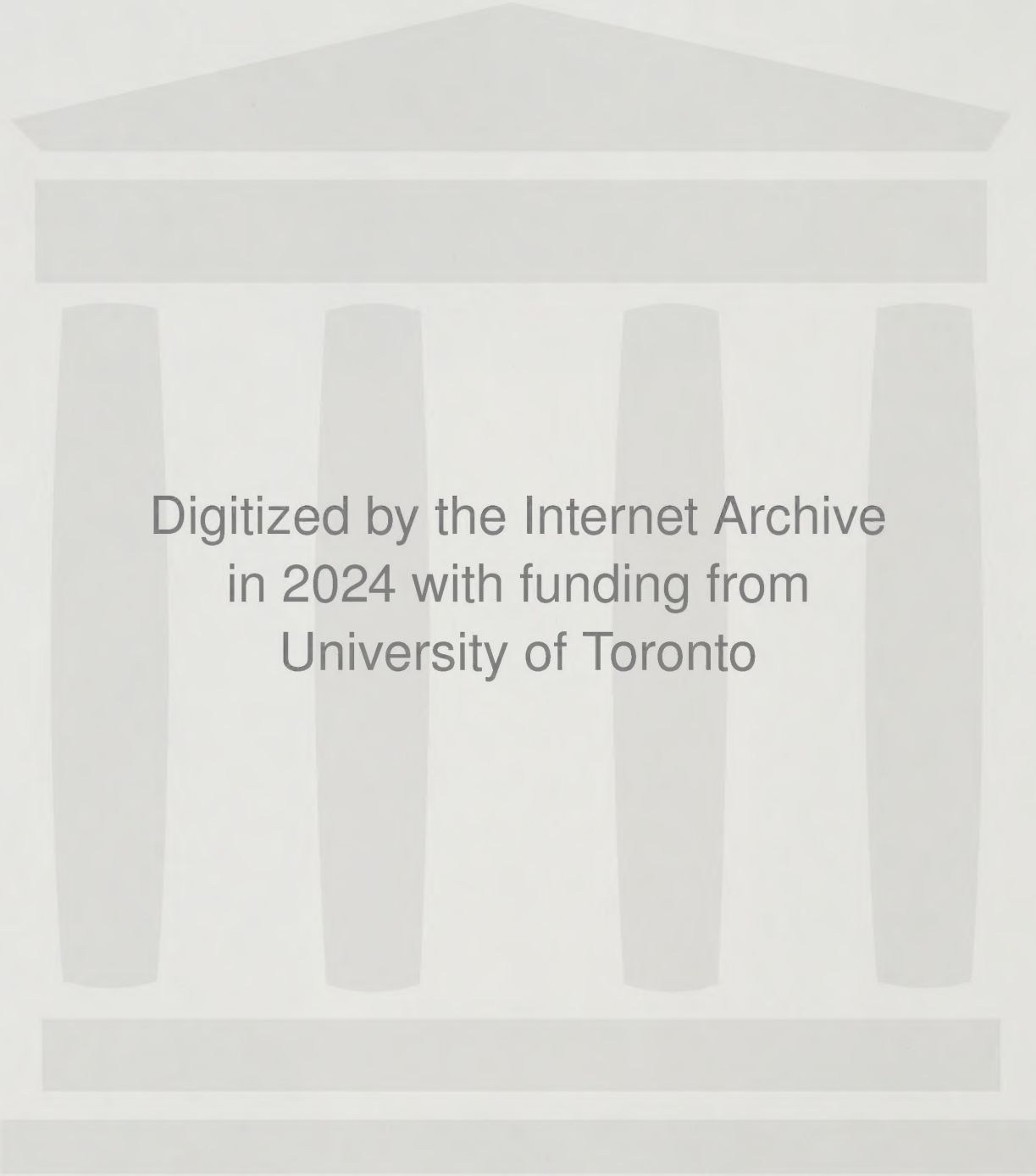


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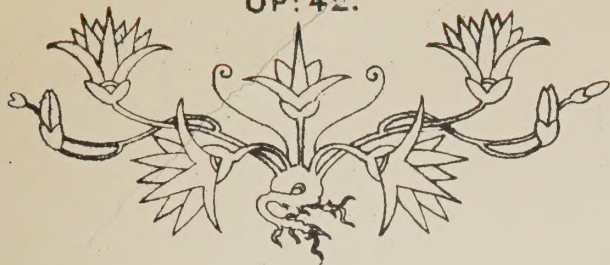


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VINCENT d'INDY

OP. 42.



*Timothy Matheson Spelman*

"A LA SOCIÉTÉ SYMPHONIQUE  
DES CONCERTS YSAÏE"

# ISTAR

## VARIATIONS SYMPHONIQUES



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## ISTAR

---

Vers le pays immuable  
Istar, fille de Sin, a dirigé ses pas,  
vers la demeure des morts,  
vers la demeure aux sept portes où IL est entré,  
vers la demeure d'où l'on ne revient pas.

.....  
A la première porte, le gardien l'a dépouillée,  
il a enlevé la haute tiare de sa tête.  
A la deuxième porte, le gardien l'a dépouillée,  
il a enlevé les pendants de ses oreilles.  
A la troisième porte, le gardien l'a dépouillée,  
il a enlevé les pierres précieuses qui ornent son cou.  
A la quatrième porte, le gardien l'a dépouillée,  
il a enlevé les bijoux qui ornent son sein.  
A la cinquième porte, le gardien l'a dépouillée,  
il a enlevé la ceinture qui entoure sa taille.  
A la sixième porte, le gardien l'a dépouillée,  
il a enlevé les anneaux de ses pieds, les anneaux de ses mains.  
A la septième porte, le gardien l'a dépouillée,  
il a enlevé le dernier voile qui couvre son corps.

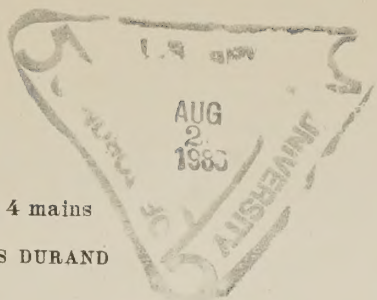
.....  
Istar, fille de Sin est entrée au pays immuable,  
elle a pris et reçu les Eaux de la Vie.  
Elle a présenté les Eaux sublimes  
et ainsi, devant tous, elle a délivré  
le FILS DE LA VIE, son jeune amant.

Epopée d'Izdubar (6<sup>e</sup> chant.)



M  
215  
I 5618  
1909  
c. 1

MUSI  
à 2 Pianos 4 mains  
par JACQUES DURAND



# ISTAR

Variations symphoniques

I

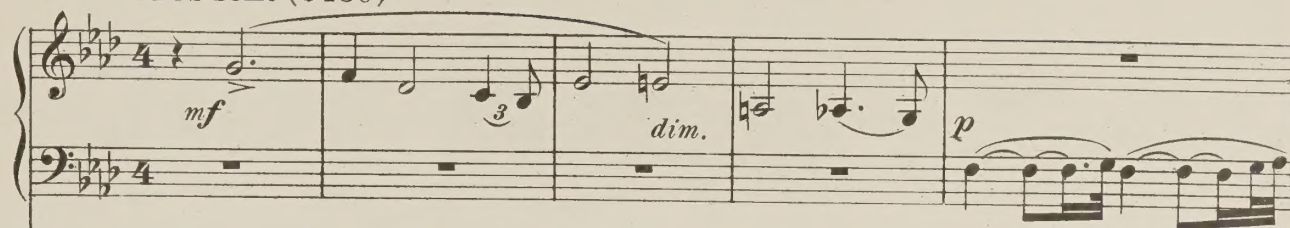
VINCENT D' INDY

Op. 42



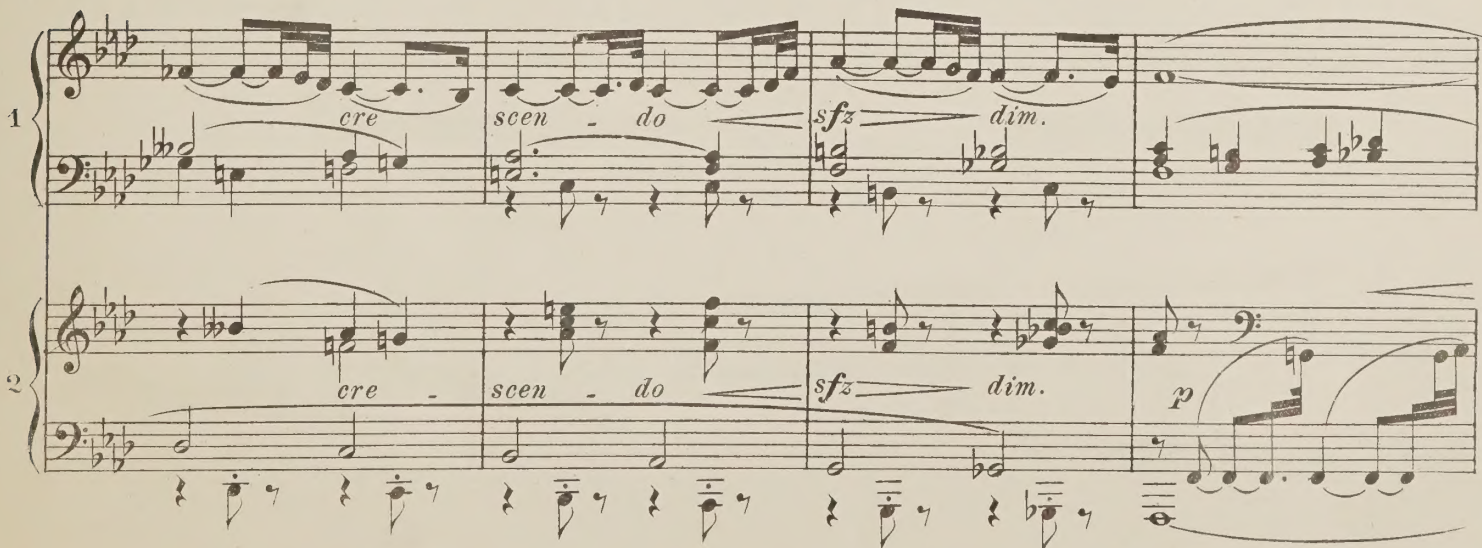
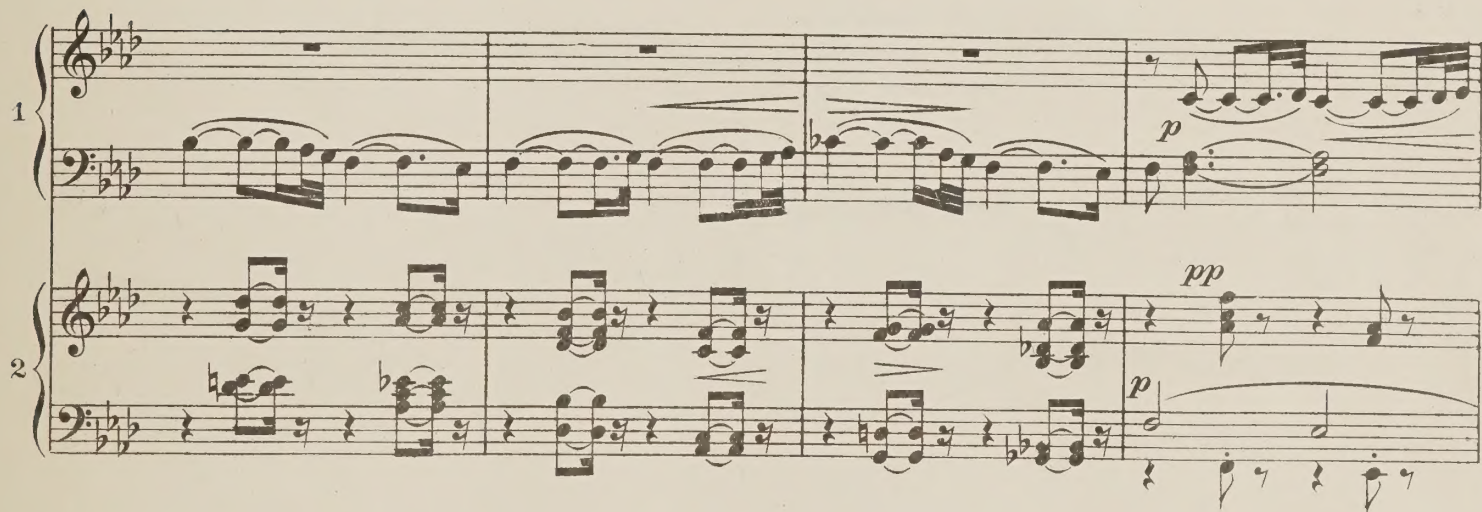
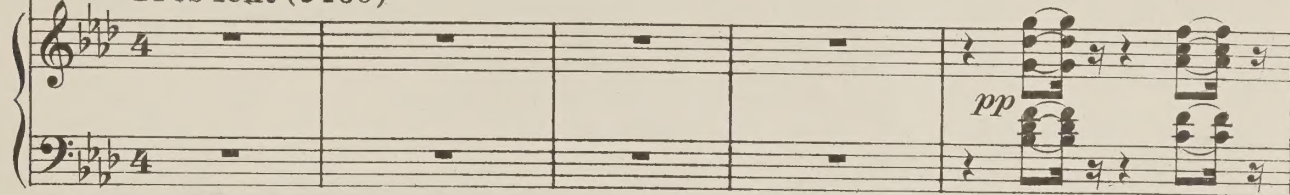
Très lent (♩=50)

1<sup>er</sup> PIANO



Très lent (♩=50)

2<sup>d</sup> PIANO





1

2

*dim.* *pp*

*dim.* *pp*

1

12

12

12

12

*ppp*

2

*ppp*

6

6

8

1

12

12

12

12

2

6

6

8



1

12 12 12 12

2

6 6 8

1

8 12 12 12 12

2

6 6

cresc.

1

8 12 12 3 3 3 3 3

*p* *più f* *dim.* *p*

2

*p* *più f* *dim.* *p*

6







3

sempre dim. *pp* *p*

First system: Treble and bass staves. Treble has a melodic line with a dotted line indicating a crescendo to *pp* at measure 2. Bass has a steady eighth-note accompaniment. Second system: Treble has a melodic line with a crescendo to *p* at measure 2. Bass continues the eighth-note accompaniment.

sempre dim.

First system: Treble and bass staves. Treble has a melodic line with a crescendo to *dim.* at measure 6. Bass has a steady eighth-note accompaniment. Second system: Treble has a melodic line with a crescendo to *dim.* at measure 6. Bass continues the eighth-note accompaniment.

4

*ppp* *soutenu* *p*

First system: Treble and bass staves. Treble has a melodic line with a crescendo to *soutenu* at measure 10. Bass has a steady eighth-note accompaniment. Second system: Treble has a melodic line with a crescendo to *p* at measure 12. Bass continues the eighth-note accompaniment.



## Un peu plus anime (♩=72)

*expressif mais simple*

1

2

Un peu plus anime (♩=72)

*p* *poco sfz*

*p*

*marqué* *poco f* *dim.*

*cresc.* *poco f* *dim.* *p*



1

cre - scen - do

marqué

2

cre - scen - do

marqué

1

cresc.

più *f*

dim.

Plus vite (♩=88)

bien marqué

2

*sfz*

*p*

Plus vite (♩=88)

bien marqué

1

più *f*

2

più *f*



**5** plus vite

**largement**

1 *più f* *cresc. molto* *ff*

2 *più f* *cresc. molto* *ff*

**en retenant**

**6** Mouvt initial (♩.=50)

1 *dim.* *p*

2 *dim.* *p*

1 *cresc.* *più f*

2 *cresc.*



1

*dim.* *p* *cre - scen*

2

*dim.* *p bien soutenu* *cre scen*

1

*- do* *f* *dim.* *più p*

2

*- do* *f* *dim.* *più p*

7

1

*p* *dim.* *poco più f* *en pressant un peu*

2

*p* *dim.* *marqué* *poco più f* *en pressant un peu*



1

2

*f* *cresc.*

1

2

*f* *mf*

(♩ = ♩) Très animé (♩ = 160)

1

2

*sfz*

*sfz*

8



8

1

2

*f* *p* *sfz* *sfz*

8--- *mf* *sfz* *p* *sfz*

1

2

*sfz* *sfz* cre - scen -

*sfz* *p* *sfz* cre - scen -

1

2

*do* *sfz* *sfz* *p*

*do* *f* *f* *p*



9

1

*più f*

*f*

2

*sfz*

*f*

1

*cresc.*

*ff*

2

*cresc.*

*ff*

10

*f*

*p*

8

1

*sfz*

*ff*

*p*

2



1

*f*

2

*ff* *p* *f*

1

*f*

2

11

1

*ff*

2

*ff*



14

8

12

*cresc.*

*cresc.*

un peu plus calme

*p subito*

un peu plus calme

*p mais expressif*

8



8

1

2

*dim.* *pp*

*dim.* *p doux*

*cresc.* *f* *mp*

*cresc.* *f*

*dim.* *p soutenu*

*dim.* *p*

6/4

6/4

D. & F. 5973

Detailed description: This is a musical score for two systems, each consisting of a piano (2) and a violin (1). The first system spans measures 1 to 4. The piano part features a melodic line with a crescendo and a fortissimo (f) section, while the violin part has a descending melodic line with a decrescendo (dim.) and a pianissimo (pp) section. The second system spans measures 5 to 8. The piano part continues with a crescendo and fortissimo (f) section, while the violin part has a sustained (soutenu) section with a decrescendo (dim.) and a piano (p) section. The score concludes with a 6/4 time signature.



1 *mf* bien soutenu

2 *mf* bien soutenu

*Red.*  $(\text{♩} = \text{♩}) \text{♩} = 52$  *m.g.* \* *Red.* *m.g.* \* *Red.* \*

*Red.* \* *Red.* \* *Red.* \*

8

1 *Red.* *m.g.* \* *Red.* *m.g.* \* *Red.* \*

2 *Red.* \* *Red.* \* *Red.* \*

8

1 *Red.* \* *Red.* \* *Red.* \*

2 *Red.* \* *Red.* \* *Red.* \*

D. & F. 5973



1 *più f* *sfz*

2 *più f* *sfz*

8

1 *sfz*

2 *sfz* *m.g.* *m.d.*

8

1 *mp* *cresc.* *sfz* *cresc.*

2 *mp* *cresc.* *sfz* *cresc.*

8

D. & F. 5973

14

en animant

1 *sempre f et bien soutenu* *cresc.*

2 *sempre f et bien soutenu* *cresc.*

15

Assez lent (♩ = 69)

1 *molto* *ff* *dim. molto*

2 *molto* *ff* *dim. molto*

*retenu* *Assez lent (♩ = 69)* \*

1 *retenu* *Un peu plus vite (♩ = 72)* *p* *expressif* *dim.*

2 *retenu* *Un peu plus vite (♩ = 72)* *p* *dim.*



1 *pp* *poco cresc.* *p*

2 *pp* *poco cresc.* *p*

1 *cresc.* *sfz* *dim.* *un peu retenu au mouv<sup>t</sup>*

2 *cresc.* *sfz* *dim.* *un peu retenu au mouv<sup>t</sup>*

1 *sfz* *expressif* *dim*

2 *sfz* *dim.*

[illegible]



8

1

*ff*

*Très lent* (mouv<sup>t</sup> initial) ( $\text{♩} = 50$ )

2

*ff*

18

The musical score for 'The Rose Tree' is presented in two systems. The first system, labeled '1', consists of a treble and bass staff. The treble staff features a melody of eighth notes, while the bass staff provides a harmonic accompaniment with a steady eighth-note pattern. The second system, labeled '2', continues the melody and accompaniment. The treble staff shows a continuation of the eighth-note melody, and the bass staff maintains the accompaniment. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The notation includes various musical symbols such as notes, rests, and bar lines, all rendered in a clear, legible font.

1

2

The musical score for 'The Rose Tree' is presented in two systems, labeled 1 and 2. Each system consists of two staves. The first staff of each system is in treble clef, and the second staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The melody is written in the first staff of each system, and the accompaniment is in the second staff. The score is divided into two systems, each containing two staves. The first system is labeled '1' and the second system is labeled '2'. The melody is written in the first staff of each system, and the accompaniment is in the second staff. The score is divided into two systems, each containing two staves. The first system is labeled '1' and the second system is labeled '2'. The melody is written in the first staff of each system, and the accompaniment is in the second staff. The score is divided into two systems, each containing two staves. The first system is labeled '1' and the second system is labeled '2'. The melody is written in the first staff of each system, and the accompaniment is in the second staff.

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the song, and the second system contains the next two measures. The music is written for four staves: two for the vocal melody (treble clef) and two for the piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is 4/4. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The piano accompaniment features a steady eighth-note bass line and chords in the right hand. The score is marked with '1' and '2' at the beginning of the first and second systems, respectively. The lyrics 'The Rose Tree' are written below the vocal melody.



19

1

2

*p*

1

2

*cresc.*

1

2

1

2

*sfz*

*sfz*

20

1

2

*più f*

*più f*

1

2

*cresc.*

*cresc.*



1

2

*ff*

V

1

2

*mf*

V

21

1

2

*cresc.*

*f et très expressif*

*dim.*

V

The musical score is divided into two systems, each with a piano (p) and violin (v) part. The first system consists of two staves for each instrument, while the second system consists of one staff for each. The piano part is written in bass clef, and the violin part is written in treble clef. The key signature is one flat (B-flat major or D minor). The time signature is 12/4. The score includes various musical notations such as notes, rests, slurs, and dynamic markings. The first system ends with a repeat sign and a key signature change to two flats (B-flat major or D minor). The second system begins with a measure number 22 in a box. The score concludes with a final cadence in the key of two flats.

**System 1:**

- Piano (p):** Starts with a *p* dynamic, followed by a crescendo to *ff*, and then a decrescendo to *dim.*. The right hand features a 7-measure rest and a 3-measure rest.
- Violin (v):** Starts with a *p* dynamic, followed by a crescendo to *ff*, and then a decrescendo to *dim.*. The left hand features a 7-measure rest and a 3-measure rest.

**System 2:**

- Piano (p):** Starts with a *p* dynamic, followed by a crescendo to *mf*, then a crescendo to *sfz*, and finally a crescendo to *piu f*. The right hand features a 7-measure rest and a 3-measure rest.
- Violin (v):** Starts with a *mf* dynamic, followed by a decrescendo to *p*, then a crescendo to *mf*, and finally a crescendo to *cresc. piu f*. The left hand features a 7-measure rest and a 3-measure rest.

**Measure 22:** The second system begins with a measure number 22 in a box. The piano part features a *dim.* dynamic, followed by a crescendo to *mf*. The violin part features a *dim.* dynamic, followed by a crescendo to *mf*.



1

2

23

1

2

en retenant beaucoup

1

2

*p* *dim.* *mf*

*ped.* *en retenant beaucoup* *6*

*p* *dim.* *pp* *molto cresc. f* *pp*

*6*

*ped.*

FIN





# ISTAR

Variations symphoniques

I

à 2 Pianos 4 mains

par JACQUES DURAND

VINCENT D'INDY

Op. 42



Très lent (♩=50)

1<sup>er</sup> PIANO

2<sup>d</sup> PIANO

1

2

cre - scen - do

cre - scen - do

*mf* *dim.* *p* *pp* *p* *pp* *sfz* *dim.* *p*

1

2

*dim.* *pp*

*dim.* *pp*

1

12 12 12 12

*ppp*

2

*ppp*

6 6 8

1

12 12 12 12

2

6 6 8



1

2

12 12 12 12

6 6 8

1

2

8 12 12 12 12

6 6

cresc.

1

2

8 12 12 3 3 3 3 3 2

*più f* *dim.* *p*

*più f* *dim.* *p*

2

This musical score is divided into two systems, each containing a piano (p) and violin (v) part. The key signature is one sharp (F#) and the time signature is 4/4.

**System 1:**

- Piano (p):** The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *pp*. A first ending bracket labeled '8' spans the final two measures.
- Violin (v):** The right hand plays a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *cresc.* and *pp*. A first ending bracket labeled '8' spans the final two measures.

**System 2:**

- Piano (p):** The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *molto cresc.* and *ff*. A first ending bracket labeled '8' spans the final two measures.
- Violin (v):** The right hand plays a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *molto cresc.* and *ff*. A first ending bracket labeled '8' spans the final two measures.

**System 3:**

- Piano (p):** The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *dim* and *molto*. A first ending bracket labeled '6' spans the final two measures.
- Violin (v):** The right hand plays a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *dim* and *molto*. A first ending bracket labeled '6' spans the final two measures.

**System 4:**

- Piano (p):** The right hand features a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *dim* and *molto*. A first ending bracket labeled '6' spans the final two measures.
- Violin (v):** The right hand plays a melodic line with slurs and ties, while the left hand plays a rhythmic accompaniment of eighth notes. Dynamics include *dim* and *molto*. A first ending bracket labeled '6' spans the final two measures.



3

sempre dim.

*pp*

*p*

sempre dim.

sempre dim.

This system contains measures 3 and 4 of a musical piece. It features two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat. Staff 2 has a bass clef and the same key signature. Measure 3 is marked with a box containing the number '3'. The first staff begins with a dynamic marking of *pp* and a *sempre dim.* instruction. The second staff begins with a dynamic marking of *p*. The music consists of various note values, including eighth and sixteenth notes, and rests. The piece concludes with a key signature change to three sharps and a time signature change to 6/4.

4

*ppp*

soutenu

*p*

*ppp*

This system contains measures 5 and 6 of the musical piece. It features two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of three sharps. Staff 2 has a bass clef and the same key signature. Measure 5 is marked with a box containing the number '4'. The first staff begins with a dynamic marking of *ppp* and a *soutenu* instruction. The second staff begins with a dynamic marking of *ppp*. The music consists of various note values, including eighth and sixteenth notes, and rests. The piece concludes with a key signature change to three sharps and a time signature change to 6/4.

## Un peu plus anime (♩=72)

1 *expressif mais simple*

2 *Un peu plus anime (♩=72)*

1 *p* *poco sfz*

2 *p*

1 *marqué* *poco f* *dim.*

2 *cresc.* *poco f* *dim.* *p*



1

cre - scen - do

marqué

2

cre - scen - do

marqué

1

cresc. più *f* dim.

Plus vite (♩=88)

bien marqué

2

*sfz* *p*

Plus vite (♩=88)

bien marqué

*p*

1

*più f*

2

*più f*

**5** plus vite

**largement**

1 *più f* *cresc. molto* *ff*

2 *plus vite* *più f* *cresc. molto* *ff*

*largement*

**en retenant**

**6** Mouvt initial (♩.=50)

1 *dim.* *p*

2 *en retenant* *Mouvt initial (♩.=50)* *dim.* *p*

1 *cresc.* *più f*

2 *cresc.*



1

*dim.* *p* cre - scen -

2

*dim.* *p* bien soutenu cre scen -

1

- do *f* *dim.* *p* più p

2

- do *f* *dim.* *p* più p

7

1

*p* *dim.* en pressant un peu *poco più f*

2

*p* *dim.* marqué en pressant un peu *poco più f*

1

2

*f* *cresc.*

1

2

*f* *mf*

(♩ = ♩) Très animé (♩ = 160)

1

2

*sfz*

8



8

1

2

*f* *p* *sfz* *sfz*

8--- *mf* *sfz* *p* *sfz*

1

2

*sfz* *sfz* cre - scen -

*sfz* *p* *sfz* cre - scen -

1

2

*do* *sfz* *sfz* *p*

*do* *f* *f* *p*

1

2

*più f*

*f*

*sfz*

*f*

1

2

*cresc.*

*ff*

*cresc.*

*ff*

1

2

10

*f*

*p*

*sf*

*ff*

*p*

8



1

*f*

2

*ff* *p* *f*

1

*f*

2

11

8

1

*ff*

2

*ff*

12

8

1

2

*cresc.*

*cresc.*

un peu plus calme

8

1

2

*p subito*

*p mais expressif*

*sf*

8

1

2



8-

1

2

*dim.* *pp*

*dim.* *p doux*

*cresc.* *f* *mp*

*cresc.* *f*

*dim.* *p soutenu*

*dim.* *p*

6/4

6/4

D. & F. 5973

Detailed description: This is a musical score for piano and violin, spanning measures 8 to 15. The score is written in 6/4 time. The piano part (labeled '2') is in the lower system of each pair, and the violin part (labeled '1') is in the upper system. The key signature has one sharp (F#). The score includes various musical notations such as eighth notes, sixteenth notes, and chords. Dynamic markings include *dim.* (diminuendo), *pp* (pianissimo), *p* (piano), *p doux* (piano doux), *f* (forte), *mp* (mezzo-piano), and *cresc.* (crescendo). The piece concludes with a double bar line and a 6/4 time signature.

1 *mf* bien soutenu

2 *mf* bien soutenu

8

1

2

8

1

2

8

D. & F. 5973

The musical score is written for piano and orchestra. It consists of three systems of staves. The first system (measures 16-24) features a piano part with a melody in the right hand and a bass line in the left hand, and an orchestra part with strings and woodwinds. The piano part is marked *mf* bien soutenu. The orchestra part includes a woodwind section (flutes, oboes, and bassoons) and a string section. The second system (measures 25-32) continues the piano and orchestra parts. The third system (measures 33-40) concludes the piece. The score includes various musical notations such as notes, rests, and dynamic markings. The tempo is marked as ♩ = 52. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score is numbered 13 and 16.



8

1 *più f* *sfz*

2 *più f* *sfz*

*Red.* \* *Red.* \* *Red.* \*

8

1 *Red.* \* *Red.* \* *Red.* \*

2 *Red.* \* *Red.* \* *Red.* \*

8

1 *mp* *cresc.* *sfz* *cresc.*

2 *mp* *cresc.* *sfz* *cresc.*

*Red.* \* *Red.* \* *Red.* \*

14

en animant

1 *sempre f et bien soutenu* *cresc.*

2 *sempre f et bien soutenu* *cresc.*

15

Assez lent (♩ = 69)

1 *molto* *ff* *dim. molto*

2 *molto* *ff* *dim. molto*

*retenu* *Assez lent (♩ = 69)* \*

Un peu plus vite (♩ = 72)

1 *p* *expressif* *dim.*

2 *p* *Un peu plus vite (♩ = 72)* *dim.*



1 *pp* *poco cresc.* *p*

2 *pp* *poco cresc.* *p*

1 *cresc.* *sfz* *dim.* *un peu retenu au mouv<sup>t</sup>*

2 *cresc.* *sfz* *dim.* *un peu retenu au mouv<sup>t</sup>*

1 *sfz* *expressif* *dim*

2 *sfz* *dim.* *p*

**16** Le double plus vite ( $\text{♩} = \text{♩}$ )

1 *p* *poco*

2 *poco*

1 *cresc.* *pp* *cresc. poco sfz*

2 *cresc.* *pp*

**17** 8 *p* *cresc.* *f* *molto cresc.*

1 *p* *cresc.* *ff* *Red.* \*



18

[illegible]

The musical score for 'The Rose Tree' is presented in two systems, labeled 1 and 2. Each system consists of two staves. The upper staff of each system is a treble clef staff, and the lower staff is a bass clef staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The score is divided into four measures, each containing a vocal line and a piano accompaniment. The melody is a simple, folk-like tune, and the piano accompaniment is a simple harmonic support.

1

2

*sfz*

1

2

*sfz*

1

2

*sfz*



19

1

2

*p*

1

2

*cresc.*

1

2

First system of musical notation, measures 1-19. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat (B-flat). Staff 2 has a bass clef and a key signature of one flat (B-flat). Both staves feature a series of eighth notes, with a 4-measure rest indicated above the first staff. The notation includes dynamic markings *sfz* (sforzando) and *f* (forte) in the right-hand section of each staff. Vertical lines with 'V' marks are present below the staves.

20

Second system of musical notation, measures 20-29. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat (B-flat). Staff 2 has a bass clef and a key signature of one flat (B-flat). Both staves feature a series of eighth notes, with a 4-measure rest indicated above the first staff. The notation includes dynamic markings *più f* (più forte) and *f* (forte) in the right-hand section of each staff. Vertical lines with 'V' marks are present below the staves.

Third system of musical notation, measures 30-39. It consists of two staves, labeled 1 and 2. Staff 1 has a treble clef and a key signature of one flat (B-flat). Staff 2 has a bass clef and a key signature of one flat (B-flat). Both staves feature a series of eighth notes, with a 4-measure rest indicated above the first staff. The notation includes dynamic markings *cresc.* (crescendo) in the right-hand section of each staff. Vertical lines with 'V' marks are present below the staves.



The image displays a musical score for 'The Swan' by Camille Saint-Saëns, specifically the section from measures 10 to 14. The score is written for two staves, labeled 1 and 2. Both staves are in G major (one sharp) and 4/4 time. The music features a melody in the upper voice of each staff, accompanied by a bass line. The first staff (1) begins with a piano (p) dynamic, while the second staff (2) begins with a forte (ff) dynamic. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings. The notation is in a standard musical format with notes, rests, and bar lines.

The image displays a musical score for 'The Song of the Lark' by Maurice Strakosck. It consists of two systems, each with a piano accompaniment and a vocal line. The piano parts are written in G major (one sharp) and 4/4 time. The vocal parts are in treble clef. The first system is marked with a '1.' and the second with a '2.'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. The vocal line is a single melodic line. The score includes dynamic markings such as *mf* and *f*, and articulation marks like accents and slurs. The piano parts have vertical lines indicating the start of measures, and the vocal parts have vertical lines indicating the start of measures. The score is presented in a clear, professional layout with a light beige background.

21

1

V

cresc.

5

*f et très expressif*

2

V

cresc

*f*

*dim.*

1

2

*ff*

*dim.*

*p*

*ff*

*dim.*

*mf*

*p*

*mf*

*cresc.*

*più f*

*sfz*

*più f*

*dim.*

*mf*

*dim.*

*mf*

22

D. & F. 5973



1

2

23

1

2

en retenant beaucoup

1

2

*p* *dim.* *mf*

*ped.* *en retenant beaucoup* *6*

*p* *dim.* *pp* *molto cresc. f* *pp*

*6*

*ped.*

FIN











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